

In my opinion (and I think I shall have every man of taste with me) the following considerations ought to have produced a plan worthy of the spot:—first, the view from the houses towards the sea ought to be uninterrupted and pleasant, devoid of the common-places of town life, and as quiet from every day noise as possible: for this reason—the people who reside here come from the inland towns to enjoy country life and the sea air, and, therefore, want change of scene; and how is this to be obtained when every thing goes on around you as in the place you left? This, therefore, leads to the conclusion, that the space between the houses and the edge of the cliff (say about 100 feet) ought to be laid out in ornamental grounds, private to the esplanade, but common to all the houses. 2nd. As it is very painful to see a person with one leg shorter than the other, so it is to see one house jumping above its neighbour; and this leads us to the result of having them on the same level, which might have been done by embanking the lower end and cutting off the top of the hill; then making the space in front of the houses into an agreeable garden of flowers and grass-plots—not trees. The level thus created, the buildings rise as one grand whole, getting over a great difficulty, and easily improving the general outline. 3rd. Rich as is the view seawards, the landscape at the back of the houses is equally pleasing and agreeable. When the setting sun is just imparting its expiring rays to the valleys, and just on the point of disappearing behind the hills—then, at such a time, who would not forsake the mountainous dashing of the waves for such a view as this? But, I ask, who can enjoy the setting sun according to the present arrangement of the esplanade? If you attempt it, your poetic feelings will receive a shock by the backyards and privy-doors staring you in the face, and maybe (owing to the defective drainage even in this new part) your olfactory nerves assailed by the most horrid of smells. This front might have been made delightful by having the kitchen offices under a terrace, on to which French casements might have led from the drawing-rooms, thus commanding extensive and delightful views. The entrance door would have been in this front, coming up a few steps from the road, all of which might have been arranged by an architect of taste with perfect ease.

So much for general arrangements: in my next I will give you a descriptive account of some of the better buildings. J. L. C.

#### FOREIGN INTELLIGENCE.

*The Art-Union of Prague, Austria.*—The interest which the public take in such establishments, increases even in these hitherto reputed half-civilized countries. At the last exhibition, the number of visitors increased to 16,480, and twenty shareholders bought forty pictures for the sum of 10,434 florins (1,000l.). The Union purchased forty-six pictures for 8,353 florins. The number of shareholders increases not only in Prague and Bohemia, but also in Silesia and Galicia, where hitherto no such association existed. In the year 1845 the number of members was 2,473, who possessed 3,149 shares—this year the proportion has increased to 2,966 members and 3,622 shares. The Prague Union has also put aside a separate fund for executing public monuments, which amounts now to 18,000 florins. They intend to begin with the pleasure pavilion of Emperor Ferdinand I., in the palace gardens at Prague—a beautiful structure in the best Renaissance style, which has been already perfectly restored, and which the Union intends to have ornamented with frescos from Bohemian history. The estimated costs will be 30,000 florins.

*Newly-discovered Works by Raffaele and Michael Angelo.*—The picture-dealer, Mr. Fabri, at Rome, has discovered a portrait by Raffaele, representing Cardinal del Monte, which is very similar to that of the fresco of the Vatican—representing the laying down of Canoe's law. It is a spirited, sharp countenance, exhibiting, in those parts which have not been injured by restoration, those high qualities appertaining only to the great Urbinate. To the right a landscape is seen through a window, rich in all the delicate fancy of the great artist. The other work, perhaps even more important and scarce, is a picture

by Michael Angelo, representing Christ laid in his grave. Of the deep sentiment, which this highly original composition displays, no words can render a proper account; and it is expected that shortly, at least, an outline will be published. This picture, hidden under the bedaubing of a modern *ristauro*, had been bought by a dealer amongst other refuse of the Fesch Gallery, from whom it was purchased by Mr. M'Pherson, an English artist. A label of tin on the back of the canvas, with the titles of the Farnese family, showed that it had belonged to that collection, and thus led to the discovery of its great value.

#### INDUSTRY AND ART.

On the 13th instant, Mr. G. Wallis, the late principal of the Manchester School of Design, delivered a lecture at the Bradford Mechanics' Institute, on the fine arts and their application to industrial purposes. In showing how the arts seemed to increase our wealth, and the value given to our manufactures, by brain labour, the lecturer produced a French miniature jug, beautiful in design, and stated that the clay of which the jug was composed would cost about half a farthing, whereas by the brain labour of the designer, its value was increased to half a crown. The material form of another jug had, in like manner, had its original value of a farthing increased to seven francs (3s. 10d.) in consequence of the colours which had been bestowed upon it in ornamenting it. He stated that there was an indisposition, from the non-appreciation of the works of art, to pay the high price for their embellishment which our continental neighbours, whose taste was educated, paid for them; and he said that they might depend upon it, that Englishmen would produce works equally as beautiful in the art of design as the French, when they had equal encouragement, and when the people could appreciate the truly beautiful. The English manufacturer seemed to lose sight of the fact that, if he produced a costly article, he must look to his customers for an increased return for the outlay made, in order to increase the value of the raw material; for instance, there was a beautiful design in paper before them; the English manufacturer dare not attempt to produce it, if it would take more than twelve blocks, in order to print it but this design would take 450 blocks, and the French manufacturer produced it, because he knew its value would be appreciated amongst a people who had a love of art, and he would find a ready sale for it. It was a very unfortunate thing that the manufacturers in this country seemed to have a fear to produce the higher specimens of art; and it arose from the fact that they did not understand it. Our continental neighbours did not fear to produce a work at the cost of a few hundred pounds, because they knew they would command a better sale. But a necessity had arisen within these few months, in the relaxation of commercial restrictions, why we should no longer look to our neighbours, but depend upon ourselves for the production of materials equal in art to our neighbours, and he would urge our manufacturers for the coming struggle, for they had nothing to fear if they set about this in good earnest, and with a determination to produce specimens of high art. He contended that the embellishment of the works in use in daily life must henceforward be one of the objects of our study; and that our artisans must become artists as well as artisans, and be able to cultivate and derive increased enjoyment from the works of art. Our manufacturers, too, must become artists. The manufacturers of Lyons were generally artists; and many houses had obtained their high position from the superior order of the designs of their principals. To show there was no lack of ability in England, he stated that, during his connection, for the last five years, with several Government schools of design in this country, he had found only four persons, out of the large number of 1,500, who had an incapacity to make any progress. If he were to state that, among this number, there were fifty more whose friends he would have advised not to let them engage in such studies, he would be exceeding the number. This was the result of his own experience—four only out of 1,500 discovered an incapacity; and he offered this statement to those who might doubt our fitness to excel in the fine arts.

In the course of the lecture he very rightly contended, that there were infinitely higher considerations involved in this question than those relating to our position and well-being as a commercial nation; and he showed that the fine arts exerted a great moral influence over social life, and that the man who could admire the beautiful in a picture or a statue had opened up to him rich and inexhaustible sources of enjoyment. As a social benefit he advocated the extension of the fine arts; and he instanced the difference of feeling with which a person sits down to table, though the edibles were only scanty and common, in a room decorated and furnished with taste, from that of sitting down in a room disorderly and dirty.

#### HONOUR TO THE FAIR SEX!

At the risk of vexing some who would not have their good deeds brought too prominently forward, we cannot avoid making honourable mention of the remarkable perseverance and devotion of the daughters of General Simcoe, who distinguished himself in the American war. These ladies, on the ruins of the old abbey of Dunkasell, near Hoxton, have erected a church, for which they worked all the stone with their own hands. A large drawing-room, commenced by the general, and not finished, served for the atelier.

We have a worthy companion for these ladies, whose names we mention with all due respect, in Miss Rickards, of Stow Langtoft, Bury, who has, with her own hands, as we hear, glazed all the windows in her father's church with stained glass, painted and burnt by herself!

#### BUCKINGHAM PALACE.

We find the following in the current number of the *Art-Union Journal*.<sup>a</sup> Our contemporary need not fear that we shall let the matter rest.

"While some have been volunteering their ideas both for a different appropriation of the present palace (viz., that it should be given up to the National Gallery), and for the erection of a new one, a very lofty and extensive boarding has been put up; consequently all doubt as to the matter of alteration is now removed, although the result of the intended transformation is exceedingly problematical. The boarding, indeed, has answered admirably, for it seems to have most effectually screened the whole affair from further public notice and animadversion, those who had previously so much to say being now silent; which surely ought not to be, as it should be pretty loudly demanded that the public should be let to know in time—that is, at once—what the design for the new facade really is; more especially as they would be likely to favour increased gratitude for the design, than any curtailment of it. One national structure there is in this country which deserves to be studied by a palace-builder; or we would recommend Mr. Blom, before it be altogether too late, to take a few lessons of the grandiose and scenic from Greenwich Hospital. We fear, however, that the original littleness of manner and *mesquinerie* of ideas, will extend their enticement to the new range of building; because it may be presumed that the addition of rooms will be only subordinate ones for purposes of increased accommodation; consequently the number of the windows will be greater, and the size of them less, than comports with architectural dignity. Even if we may not know what the design itself is, it is highly desirable to know who sanctions it, and whether any one besides the architect himself is responsible for its merit and its satisfactoriness—that is, its satisfactoriness to the public, who, whether they are, or are not, allowed to express any opinion now, will exercise their right of opinion pretty freely hereafter. If the public are content to give Mr. Blom a *carte blanche*—although their experience of modern palace-builders might fill them with mistrust—they ought to be prepared to abide by their bargain, let it turn out whatever it may."

<sup>a</sup> The editor of the *Art-Union Journal* seems determined to spare no pains to render his elegant work popular. He announces for the new year a series of portraits of artists, a worthy thought; a series of historical pictures engraved in line, as ornaments in colours, a series of papers by Dr. Charles Taylor on the French manufacturing system, another out of time from the antique, by Mr. Fairbairn, and a new museum story from the accomplished and good Mrs. S. C. Hall. Illustrated by Mr. Noel Paton.